

With **UNITED** **ARTISTS** **AROUND THE WORLD**

KEEPING SALES OFFICES ALL OVER THE WORLD IN TOUCH WITH UNITED ARTISTS ACTIVITIES

Vol.1 No.2

September 24, 1932

IN THIS ISSUE

. . .

Know Your Product!	Page 1
Broadway Opening of "Crusoe"	Page 2
A Film for the Whole Family.....	Page 2
South Sea Premiere.....	Page 2
New York Reviews of "Crusoe".....	Page 3
U.A. Opens Singapore Office.....	Page 4
"Scarface" to Be Honored?	Page 4
Buchanan Headed for Broadway.....	Page 4
U.A. Acquires Rights to "Jade".....	Page 5
It Pays to Advertise!	Page 5
Editorial from "Toronto Star".....	Page 6
Hold A Preview!	Page 6
Exploitation Ideas for "Crusoe".....	Page 7

KNOW YOUR PRODUCT!

We are standing on the threshold of a new selling season, so here's a timely reminder to be 100% equipped at all times to sell intelligently.

What started me thinking about this was an old sign I ran across recently. It showed a picture of a bayonet with a caption underneath that read:

"If You Don't Know How.....You Get Killed"

This thought-provoking sign adorned the bayonet instruction fields of Marine Training Camps during the war. It was effective in making recruits realize the value of knowing the weapon they would use in man-to-man fighting.

Isn't this message just as true in the battle of business? Of course it is! If you don't know all about your own pictures - if you are not yourself thoroughly sold on their individual merit, you stand very little chance of convincing the exhibitor.

Know your product!

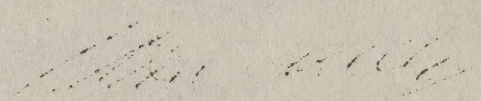
There is no reason, no excuse, for any United Artists salesman to sell on blind faith.

See the pictures! Study them! Learn the fine points of each one! Read the press book and other publicity aids!

Be so full of your subject that when you go out to meet the exhibitor, man-to-man, you can lay down a barrage of facts that will annihilate all opposition.

Know your product!

Your life doesn't depend on it - but your success does!


Arthur W. Kelly
Vice-President & Treasurer

CROWDS STORM RIVOLI THEATRE

AT NEW YORK OPENING OF

"MR. ROBINSON CRUSOE"

Broadway became a one-way street to motion picture entertainment on September 21, when Douglas Fairbanks' latest comedy-adventure began its New York engagement at the Rivoli Theatre, following a triumphant succession of successes in other first-run theatres throughout the United States.

The popularity of Doug was never more definitely demonstrated than at this Broadway premiere, which took place at 9:30 in the morning. When the Rivoli operator started his projection machines, the house was already packed and there were scores of standees. In the street, traffic police had their hands full trying to keep a swirling mob of eager fans from wrecking the box office in their anxiety to be among the first to see the production. As a result, the opening day's gross came within \$200 of the house record established by "Hell's Angels."

You can tell the world that "Mr. Robinson Crusoe" marks a new high point in the remarkable career of Douglas Fairbanks. That this is the verdict of press and public alike may be evidenced from the enthusiastic reviews of New York's hard-boiled critics, reproduced on the following page, and by the daily receipts piled up at the box office.

* * * * *

*
*
* A FILM FOR THE WHOLE FAMILY
*
*
* Exhibitors have been howling for clean
* movies - for pictures that will draw both
* grownups and children. "Mr. Robinson
* Crusoe" is the answer to their plea. It
* is a picture for the whole family. Be
* sure to capitalize on this point in all
* your advertising. The novelty of the
* idea and the dramatic value of the story
* will attract the adults; the animal back-
* ground and the exciting thrills provide
* perfect kid entertainment.
*
* * * * *

SOUTH SEA PREMIERE

Following the Broadway showing of "Mr. Robinson Crusoe," plans are being laid to launch at Papeete, Tahiti, through the American consul, a similar premiere, the proceeds going to the leper colony on the Island of Tahiti, the honor guests to include high French officials and the 500 natives who appear in the picture.

"MR. ROBINSON CRUSOE"

Verdict of the New York Critics

THEY CAME, THEY SAW, THEY CONCURRED

"Dashing Douglas Fairbanks as lithe and wiry and gay and good looking as he was in the pre-depression, pre-sound days. Doug's fans find this newest bolt of Fairbanks filmery a thoroughly amusing piece which boasts a novel plot, elegantly developed as to gags and giggles."

.....New York Daily News

"The film is done in Mr. Fairbanks' best vein. It is artful, jolly and imaginative, and one never thinks while watching the laughable incidents that the lone man on the island was always accompanied by a camera crew."

.....New York Times

"You will get a lot of laughs out of 'Mr. Robinson Crusoe'. The whole thing is done with such gusto that it can't help but amuse you. The kiddies will find it both entertaining and instructive."

..... New York Evening Post

"Douglas Fairbanks persists in his elfin prankishness and his astounding agility in this whimsical story of a resourceful playboy's adventures in the South Seas. The picture has great charm, photographic beauty, gentle romance, ingenious stunts. Affords Doug an opportunity to out-Tarzan Tarzan as a jungle athlete. 'Mr. Robinson Crusoe' is a picture for the family trade."

.....New York Daily Mirror

"He apparently had as much fun filming it as audiences now have watching it unroll on the screen of the Rivoli Theatre. It's good entertainment, with plenty of comedy. You'll enjoy 'Mr. Robinson Crusoe' which is a small boy's dream of adventure come true."

.....New York Evening Journal

"'Mr. Robinson Crusoe' emerges, under the husky and optimistic Fairbanks touch, as a lively and entertaining cinema novelty, filled with good humor and a fair approximation of Boy Scout adventurousness."

.....New York Herald Tribune

U.A. OPENS SINGAPORE OFFICE

United Artists announces the opening of an office in Singapore for distribution of its product in that territory, which covers Malaysia, Siam, French Indo-China, Sarawak, Borneo and Dutch East Indies.

Marcus Baker, formerly manager for MGM in Singapore, has been appointed manager of our new office. Mr. Baker, who is now in New York conferring with Arthur W. Kelly and other Home Office executives, will sail for Singapore in two weeks.

In welcoming Mr. Baker to the foreign fold, we do so with the full knowledge that he is no stranger to our organization, having been associated with United Artists up to the time it discontinued the Singapore office several years ago.

Obviously Mr. Baker is just the man to get real dough for our product in the Far East!

* * * * *

"SCARFACE" TO BE HONORED?

"Scarface," the Howard Hughes thriller, stands an excellent chance of being voted the outstanding picture of the year by the Academy of Motion Picture Arts and Sciences, it is reported in advices from Hollywood. In commenting upon the report, the Cinema Digest of Hollywood says: "Academicians will have to look far among those films listed on their voting ballot to find one that was more talked about, more generally appreciated and containing more basic cinema elements and entertainment values than 'Scarface'".

* * * * *

JACK BUCHANAN HEADED FOR BROADWAY

Jack Buchanan, who will arrive in New York soon to appear in a new Broadway musical, will probably confer with Joseph M. Schenck, president of United Artists, before starting rehearsals on the stage show.

The conference will have to do with details of production on pictures which Buchanan will make for U.A. release. "Magic Night," first of the Buchanan films made by British and Dominions in London, is already in the hands of U.A.; the second one, "Yes, Mr. Brown," is now being edited. The third, "That's A Good Girl," will be started in the Spring.

The last-named picture will be the first Buchanan film which U.A. will release throughout the world, including the British Empire, pursuant to the recent affiliation signed by U.A. and B&D. The first two will be distributed by U.A. in the United States and Canada only.

UNITED ARTISTS ACQUIRES

WORLD RIGHTS TO "JADE"

Culminating two years' activity on one of the most ambitious film undertakings since the advent of sound, Walter A. Futter, president of the Futter Corporation, Ltd. has announced the completion of negotiations with United Artists for world-wide release of a romantic adventure picture, tentatively titled "Jade."

Futter, noted independent producer of features such as "Africa Speaks," and the internationally-distributed short subjects, Curiosities and Trave laughs, has kept secret for two years the filming of "Jade," which has much of its locale in mysterious parts of Asia never before penetrated by white men.

According to the producer, who launched plans on the Asiatic adventure feature following the success of "Africa Speaks," an unusually dramatic story has been woven into the picturization of "Jade." The expedition traveled throughout India and trekked into districts of mysterious Tibet that were believed inaccessible. In bringing the unique drama to the screen, more than 200,000 feet of film were shot in Medura, Delhi, Benares, Kashmir, Amber, Jaipur, the Himalayan Mountains, the Valley of the Lamas and other fabled spots in Asia.

During the long trek over the Himalayas and into sacred valleys, the temperature in one day's march ranged from 140 degrees in the shade to 40 degrees below zero, Futter declared.

Futter is now busy on the final editing of "Jade" for release before the end of 1932.

* * * * *

IT PAYS TO ADVERTISE!

The importance of persistent advertising is well illustrated by the following story about the late William Wrigley, Jr., known the world over as "the chewing gum king."

Wrigley, riding with friends on a train, was asked, "Why don't you save several million dollars by stopping your advertising for a year? Your business would go on for a while just as well without it."

"This train is probably going fifty miles an hour," was Wrigley's reply. "Take away the engine, and how long do you think the train would keep going? What the locomotive is to this train, advertising is to our business. It is the engine that makes it go and keeps it going."

THE PERSISTENCE OF CHARMS

(Note: This is an excerpt from the editorial that appeared several months ago in the "Toronto Star," an important newspaper in Canada. Use it in your publicity campaign on Mickey Mouse.)

"All the culture and sophistication of the modern world does not seem to affect the little superstitions of mankind; such, for example, as the carrying of charms, lucky coins, and things of that nature. This is revealed again by a despatch from Los Angeles relating that the athletes assembled there from forty-eight countries have this queer weakness.

Even representatives of the furiously up-to-date United States wear lucky racing suits under their new Olympic garb. A New Zealand cyclist has the wishbone of a chicken attached to his handlebars. Before entering the lists Japanese athletes eat what they regard as a victory chestnut. And so it is with most of these young athletes.

But a Danish representative and his charm call for special mention. The Danes are a practical people, and this is made evident by a runner who, when in action, carries in his left hand, - and this is important, - a miniature Mickey Mouse.

It will be just as well not to laugh at this. The Mickey Mouse has been honored by more pretentious personages than this Danish sprinter, and has achieved a place in the records of important trade negotiations."

* * * * *

HOLD A PREVIEW!

* * * * *

To give the Mickey Mouse and Silly Symphonies the right kind of a publicity send-off in your territory, arrange a special preview for the trade and press. Invite representatives from the newspapers, tradepapers and fan magazines. Show them as many of the new Mickey Mouse and colorful Silly Symphonies as possible. The screening should last about an hour, and you can probably arrange to hold it at one of the local theatres in the morning, or in the evening, after the last show.

* * * * *

Merchandising

"MR. ROBINSON CRUSOE"

in the U.S.A.

Here are some of the showmanship stunts used in the United States to exploit the picture in first-runs.

In Kansas City, a jockey club named two of its most important races, one Douglas Fairbanks handicap, and the other "Mr. Robinson Crusoe" handicap.

In Asbury Park, a specially constructed float of "Mr. Robinson Crusoe" was awarded one of the major prizes, a large silver cup, at the annual Baby Parade, in the presence of more than 200,000 people.

In Kansas City, the opening of the picture coincided with the staging of a wrestling match in which Jim Londos, champion, was a participant. On all posters used by the wrestling promoters was a picture of Fairbanks with the caption - "Doug Fairbanks shows how he can wrestle in 'Mr. Robinson Crusoe,' coming to Loews Midland. Doug throws natives around with reckless abandon. He had to know wrestling holds to do it, and spent a considerable period of tutelage under Londos." Balance of poster was devoted to the wrestling match.

In New York, at the climax of the Mardi Gras in Coney Island, an autogyro flew low over the 700,000 people pulling a 150-foot banner advertising the film at the Rivoli Theatre.

In New York, a tie-up was arranged with Gimbel's, one of the largest department stores in the city. An entire South Sea exhibit was set up in the store, with the thatched hut used by Fairbanks in the picture, his many hand-made implements and several hundred stills from the film prominently displayed. Gagi, the monkey who appears in the production, was installed in this synthetic jungle. In addition, the department store mailed out more than one hundred thousand heralds to its customers advertising the picture.

In New York, various window tieups were arranged with a jewelry concern, book store, travel line, steamship company, radio store, etc. Details and photographs of the window display made by the Nippon Yusen Kaisha steamship line will be sent those foreign offices in whose territories this company operates. Watch out for it!

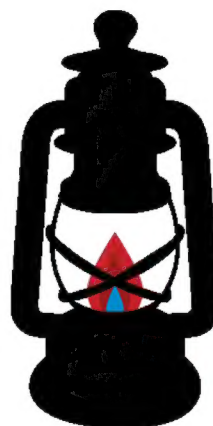
**Scanned from the collections of the Wisconsin
Center for Film and Theater Research, with support
from the University of Wisconsin-Madison
Libraries. Digitization completed by the University
of Wisconsin Digital Collections Center (UWDCC).
Post-production completed in the UW-Madison
Department of Communication Arts.**



Wisconsin Center
for Film and Theater Research

<http://wcftr.commarts.wisc.edu>

**MEDIA
HISTORY
DIGITAL LIBRARY**



<https://www.mediahistoryproject.org/>